

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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AINEE.

At the Theatres.



Low-water mark has been reached in the theatrical line. Three theatres are monopolizing what business there is doing. Last year at this time there were six places of amusement open. The excessively hot weather has no doubt prevented the combination theatres from continuing as long as is their wont. It has also driven from the field many of the snags which generally come to the fore at this period. For this reason we can forgive to some extent old Sol's heartless ferocity. The ensuing month will bring forward few new ventures. In fact, but two are anticipated at present before the middle of August. However, although the season has ended sooner than usual, the coming campaign will be begun earlier than is customary, managers being resolved to get their fine work in before the electrifying blizzard hocks theatrical endways.

The Union Square Theatre was well filled Monday evening with people bent on witnessing the beauties of "Paris and the Louvre," as described by Professor Cromwell and illustrated by stereoscopic pictures. This sort of entertainment is something of a novelty in a theatre, but all kinds of gists come to the dramatic mill in the Summer time. The Professor's lecture was cleverly written, and it was sufficiently bright to interest the listeners even when treating of the drier details. His humor is of the satirical order and his descriptions of noted works of art, well-known localities and famous people are graphic. But the speaker's delivery is vile. His utterance is drawling and monotonous. Were it not for the interesting character of the discourse itself people would grow excessively weary in the company of such a slugging orator. The pictures shown upon the canvas by the stereopticon are numerous and effective. Tuesday night the Professor lectured on London. Last evening the subject was "The Homes of England and Ireland." Germany, Rome, Switzerland and Jerusalem will be treated of during the rest of the week. People who cannot do the European trip this Summer will find mild relaxation and a medium of instruction in these entertainments.

May Blossom progresses prosperously at the Madison Square, and no new claimants to its authorship have disturbed Mr. Belmont's everyday serenity. The houses maintain a healthy average, and the play meets with universal favor. The acting of Messrs Wheelock, Magoley and Hopper and Miss Cayvan is worthy of the unqualified commendation bestowed upon it nightly.

The success of Dan Sully in The Corner Grocery, at Tony Pastor's Theatre, continues unabated. This attraction, which came to town almost unheralded and without brag or blarney, has caught the fancy of our theatregoers and is enjoying really remarkable receipts, considering the unpropitious time of the year. The piece is a very mine of pure and irresistible fun, and the acting of the star and his coadjutors is received with shouts of laughter. There is not a dull moment from first to last. Mr. Sully expects to continue his engagement until August, when he will begin a travelling tour.

The Naisd Queen came to an inglorious end at the Cosmopolitan last Friday night. On Saturday afternoon Miss Steiner's Cyclone company put in an appearance. The entertainment proved to be a rank variety show—the sort that would not be tolerated by the patrons of Pastor's or Miners. The musical programme was made up from a lot of odd comic operas and the rest was pointless nonsense. Julien and Fanny Girard did a rather clever act, and a song-and-dance by Misses Kenyon and Sheppard seemed to please the spectators.

Gus Williams is doing a very unsatisfactory business with Captain Miskler at the Comedy Theatre. The songs and dialect with which the star is liberally applauded, and the members of his company find adequate support. But the run of the piece will end on Saturday night.

Thompson's Eighth Street Theatre is

doing nicely, with the manager in his diverting entertainment called Around the World. This bears no relation to the Kirtly entertainment, but it contains many novel and amusing features.

The Polo Grounds have been the resort of large crowds since the Wild West Show has been exhibiting here. Mr. Cody's picturesque illustration of life on the frontier is decidedly the most attractive novelty in the open air show line before the public. There is no focus-point about it—everything is real and faithful to nature. A visit to the Wild West is better than a trip to the plains, for all the adventurous charm of the land of Indians and cowboys may be enjoyed in concentrated form without the least hardship or danger—considerations worth taking into account.

The Musical Mirror.

The last Sunday night concert at the Casino was an extremely enjoyable one, although comparatively few people were present to appreciate it. The soloists were William Carleton and Belle Cole. We have never heard Mr. Carleton to better advantage. He was in excellent voice and he sang several songs with admirable effect. The "Toreador Song" from Carmen, and a French selection, were especially well rendered. Mrs. Cole was also at her best. "Esmeralda" was gracefully vocalized and won an encore for the singer who gave "Swanee River." The time-worn plantation ballad was rendered with such simplicity and sweet pathos that the infliction of it was forgiven. The most notable feature of the orchestral part of the programme was the first performance of Rudolph Aronson's latest composition, a polka called "Pretty Maiden." It reminds one in some bars of the "Baby Polka," but the lack of originality is fully atoned for by the dash and rhythm of the piece. It is bound to become popular for dancing purposes this Summer. Gounod's "Funeral March of a Marionette," which is always well played by this band, met with the usual applause. The March from Tannhauser did not receive good treatment from the musicians, who were weak where they should have been strong. The section of the programme played in the upper pavilion comprised a number of popular selections—none of them particularly new, but all of them catchy. This is the sort of music best liked by frequenters of the roof-garden, who mix it with cigars and drinkables.

Falka will not be superseded by The Little Duke or Nell Gwynne at the Casino until late in the Summer, although both operas are held ready and one of them has been put in rehearsal. The management say that the present business is larger than they expected, and therefore no change is contemplated.

The Gay Capital.

PARIS, June 9.

Now is the Summer of our discontent, when the legitimate actor or actress, whose labor is worthy of the hire, does not waste his or her sweetness on the desert air of Paris, but packs a small grip-sack full of clothes, a big trunk full of powder and paint, and hies off to the thousand and one watering-places for the purpose of giving a few select concerts, or performances, on the hotel dining table, or in the casino of the place, at exorbitant prices, and thus cheer up the Parisians who are there drinking the sulphur and other kindred disagreeable waters, for the purpose of eradicating their accumulated "rumatism." The astute manager also ships out and leaves the field to the ethereal gentlemen who yearn to direct a theatre, but who never has a fair opportunity to bloom and blossom until the Summer sun beams with its fullest force; then he hires a hall, goes about collecting supernumerary professionals and stage-struck amateurs, procures such plays as aspiring authors have failed to sell, gets all the old "props" about the place, and fires off his accumulations upon such of the confiding public as the announcement of Summer prices inveigles within the walls of his temporary hospital of dramatic art. Two premises of this description have been given during the past week, and a brief description of them may prevent the infliction of much suffering among your worthy citizens. Les Martyrs is one of Donizetti's forgotten pieces, which fell into the hands of a country tenor named Garnier, and he is now posing as a "character manager" at the Opéra Populaire. It would be utterly impossible to find anything worse than this old opera, yet M. Garnier risks his little capital on it without much chance of any other return than the critics' laugh at his folly. What a blessing it would be if the world had only a school of common sense, as well as one of experience. If it had, these people would stick to known successes and not resort, for their fame, to these dangerous expedients. Les Martyrs consists of no less than eight acts, and is such a big thing that it would have taxed the resources of the Grand Opéra to produce it properly. To let it see light now required the nerve and cheek of a Summer man, or one like Jimmy Jones, of the Rusty Boys' Dramatic Ass., who, when asked to play the Ghost, said "that he was not afraid to tackle old Hamlet himself, let alone his pop." There was nothing mean about Garnier, as, to make it real grand opera, he threw in a regular ballet with a such a heterogeneous collection of legs that it would have delighted the

heart of General Barton, of the Bijou. The critics made great fun of the performance and have been amusing the city, and advertising the performance all for nothing. One says that Garnier is the real martyr; another that he had heard that they were going to lead it to the circus-monstrous, and so on ad lib.

The other premiere was given at the Renaissance, a house where the audience on a first-night is always brilliant and numerous. Last Friday was not an exception to the rule, and Le Présumptif was witnessed by a representative portion of the Parisian public, pretty thoroughly covered with the "half world." In the corridors during the *entr'acte* after the crowd was immense and the odor of patchouli at times almost overpowering. The opera, although new to Paris, was presented last Winter in Brussels, with but slight success. The Censure at first raised objections to its production here, and if their refusal was based upon moral grounds they must have been overcome in some mysterious manner, as the proprietors were an unknown quantity in the opera as it was played last week. The piece is in the highest degree fantastic and the plot is absurd. The amusement is almost entirely confined to the exceedingly racy character of the dialogue and the risky suggestiveness of the situations. There are numerous hits at the topics of the hour, such as the revision of the constitution and the divorce bill. The musical score is weak and the vocal powers of the company are not strong; so it is a good match is that respect. Some of the acting is good, and some of the scenes exceedingly pretty. The one in which a regiment of chambermaids are carrying candles and warming-pans, on the evening of the double wedding, is quite original. The critics, however, have little to do at this season of the year, and appear to have banded together for the purpose of shelling everything. "Gil Blas" gives, among other things, a scene in count:

JUDGE—"Mr. Valabreque, what were you doing on the night of the 6th instant?"

VALABREQUE—"I was at the Cluny to see Three Wives."

JUDGE—"Don't endeavor to escape by an alibi; your piece was given at the Renaissance after having been produced in Brussels. This shows premeditated crime. You invited the journalists, promising them an evening's amusement; you even admitted the paying public."

VALABREQUE—"Oh! not many paid."

JUDGE—"That is no justification."

VALABREQUE—"I did it for the purpose of giving an interesting actress an opportunity to appear."

JUDGE—"Interesting to whom?"

VALABREQUE—"Embarrassed"—"Well-er-to her mother."

JUDGE—"Now, Mr. Hennequin, you are the author of at least one good piece; what excuse have you to offer for your connection with this miserable abortion which will victimize many poor people?"

HENNEQUIN—"Well, they told me that they wanted a piece for export to New York."

JUDGE—"That is no reason why you should bring your poor merchandise to Paris where it is contraband."

HENNEQUIN—"But, Judge, it has so little salt or spirit in it. (Salt and spirit are both taxed at the Paris gates.)"

JUDGE—"You both admit your guilt? I fine you a thousand beers for bringing out the very worst thing in the shape of an opera that has been seen this year."

On Friday evening Messrs. Chickering and Son, the piano manufacturers of your city, inaugurated the opening of their hall, on the Avenue Champs Elysees, by a vocal and instrumental concert, which had the desired effect of giving them a thorough advertisement. There were a number of young American ladies who took part in the performance, and did credit to themselves and country. Among them were Virginia Rider, Miss Lippencott, Netie Carpenter and Louisa Parker. Although the concert was such a decided success, the Americans who take pride in our Stars and Stripes regretted the absence from the stage of Althea Kimpson, of New York, who is unquestionably the finest and most artistic singer in our colony.

A measure affecting foreign showmen, acrobats and itinerant professionals generally has just been taken by the authorities. All such persons will hereafter be compelled to obtain two licenses—viz., one, a permit to enter French territory, to be delivered by the Prefect of the frontier department; and the second from the Mayor of the Commune in which they intend exercising their particular line of entertainment. The issuing of the latter is optional on the part of the Mayor. This is probably done for the reason that the foreign circus men are usually superior to the native performers; or perhaps they wish to increase the "tariff for revenue only."

The Duchesse Martin, the one-act comedy written by Henri Meilhac, is not destined to rank amongst the masterpieces of dramatic art, nor will it add to the reputation of its talented author. M. Meilhac has produced an agreeable enough piece, but there are a hundred other dramatic writers in the city who could have done equally well if not far better work. It is all very well for an author to reach such a pinnacle of fame in his productions, however worthless, and to find a ready sale, but it is something exceedingly rough on the poor public.

Mlle. Nevada received confirmation as a communicant of the Catholic Church on Thursday morning last at the Chapel of the Nonnette. She was clothed in white, and looked as innocent and fresh as a daisy. Mrs. Markey, who appears to have taken the little prima donna under her special and comprehensive patronage, was one of the assistants. Mgr. di Rende officiated, and, at the end of the ceremony, presented Nevada with a statuette of the Virgin in silver, and a chapel in onyx from Jerusalem, which had been blessed by the Pope.

The three hundredth performance of The Heggar Student has just taken place at the Frederick Wilhelmstaetter Theatre in Berlin; on which occasion Millocher not only wrote an entirely new overture, but conducted it in person. M. Manzotti, the author of Excelsior and Sittu, has just completed another grand ballet, entitled Cupid, which will be brought out of the Scala Theatre, Milan, during the next carnival. You will remember that some time since there was considerable talk concerning the Princess Pignatelli de Cerchiara singing at the public concerts; she is now a bar girl at the Folies Bergeres, in a department of that popular establishment which very near corresponds with your Cremona. Last Thursday evening a representation *extraordinaire* for the benefit of Mme. Tessandier, was given at the Odéon. The Vaudeville will close on the 15th and the Opéra Comique at the end of the month. It is intended to resume Les Caprices de Marianna at the Français. Les Danicheff will be revived next Autumn at the Gymnase. The Ambigu is to produce Un Drame au fond de la Mer. Le Petit Moutardier is the title of a new opera which has been accepted for next season at the Bouffes. The new management of the Eden has made some advantageous alterations. The Seven Raveas, which is to be produced in your city, is from the German of Emie Pohl. The plot is based on Anderson's fairy tale of The Twelve Swans. The Meinigen Theatrical company, which will probably visit the United States, made its first starring tour in 1874, and has met with almost uninterrupted success ever since.

The latest echoes from the Boulevard.

An old mendicant was sitting on the curb with a card hanging to his neck, bearing the inscription "Blind from birth." A chap passing remarks: "Ah! there's a fellow who went into business early."

A cab driven at full speed by a reckless coachman strikes a corner, upsets and breaks in pieces. A gentleman passenger extricates himself from the wreck, and finding himself uninjured pays "coachy" his fare and gives him the usual few sous over and above it.

Coachman (disdainfully)—Is that all? and you just escaped from sudden death.

The French Press Club will shortly give a festival, in the Bois de Boulogne, for the benefit of *Victimes de Devoir* (duty). X. remarks to his wife that he hopes that the poor husbands will not be forgotten.

Mr. Brown is fat, and the other day he invited the little granddaughter of one of his friends to sit on his knee.

"I can't," she answered.

"Why?"

"Oh, because there isn't room."

MENTOR.

Boucicault in Danger

One of Boucicault's secretaries—he is said to have a staff of them—is engaged in collecting and arranging data, etc., for a Life of his chief. The veteran has about a ton of manuscript stored away in a room in Lafayette Place, and in this pile Secretary Pincus, a Boucicault *protégé*, is delving. One of Mr. Pincus' duties is to dust the papers, and he has taken advantage of his employer's absence to enter upon the work of writing his Life. He worships Boucicault in secret, and when the old gentleman is in America he is his constant attendant—an immaure Boswell. The Life is not yet far advanced, and the intended victim may return to America in time to put a damper on adolescent ardor. That the young man is terribly in earnest may be judged from this description of his chief.

"Boucicault doesn't go to bed like other men; he always goes to bed with his clothes on. I don't know when he sleeps. He is a most extraordinary man. I leave him writing away in his room at Belmont's at one o'clock in the morning, after discussing business all the evening; I drop in at seven o'clock and find him still scribbling. Why, he took two unfinished plays to England to complete them. He is the most temperate and industrious man of his years that I ever heard of. He never destroys a scrap of his manuscript or correspondence."

The Third Avenue.

Frank Curtis and Louis Aldrich are spending their vacation in New York, and are looked upon as inseparables now. It was with difficulty that a MIRROR reporter succeeded in estranging them for a few moments while he discussed with Mr. Curtis the managerial plans at the Third Avenue Theatre.

"Things will run on," said he, "pretty much as they have done during the past season. We are booking time slowly and exercise great care in selecting attractions and making terms. The theatre has done fairly well."

"Have you fixed on the opening date?"

"Not yet. We are undecided as to that."

Professional Dosses.

—Bessie Lieb is playing in Lady C.

—Sidney Smith takes Ranch to on the early in September.

—Gustave Frohman arrived from England on Monday morning.

—Manager Zimmerman, of the Philadelphia theatres, is in the city.

—King Hedley has been engaged for next season by W. J. Florence.

—Isaac Bloom, the theatrical goods man, goes to Europe in a few days.

—General Barton has been on a fishing excursion for the past few days.

—Ida Bell has been engaged by Henry E. Dixey for the burlesque Adonis.

—Leslie Allen and his daughter Viola are at Manhattan, L. I., for the Summer.

—Rita Carroll has been engaged by Henry E. Dixey for his burlesque company.

—One of H. H. Hill's Indians died in a hospital of spinal meningitis last week.

—Frank McNish has been engaged by Thatcher, Primrose and West for five years.

—Acton E. Kelly is engaged upon a Hebrew comedy for J. H. Pincus and Edmond J. Levy.

—John G. Magle is looking time for The Corner Grocery. He has a desk at J. Alexander Brown's.

—After opening in Pittsburg on August 18, Lizzie Evans goes to Chicago, St. Louis, Cincinnati and Louisville.

—Arthur Sumner has arranged to open the roof-garden of the Cosmopolitan Theatre and give concerts on Sundays.

—Manager Weed says that his Penny Ante venture cost him nearly \$4,000. He will re-engage very few of his late company.

—Blanche Corelli intends to form a burlesque company with members of the Grau Opera company now playing in Brooklyn.

—Dan Sully, who has made such a distinct hit in The Corner Grocery, at Tony Pastor's, wrote the original dramatization of Peck's Bad Boy.

—Rudolph Aronson's new polka, "The Pretty Maiden," was well received on its first rendition at the Casino concert on Sunday night.

—On Monday morning the entire front of the Standard Theatre was pulled down, and the demolition of the ruined building is almost complete.

—Frank L. Verance has closed his season as business manager for Charlotte Thompson, and writes that he will spend the Summer in Denver.

—Neshe Waldron is engaged upon plans for the mechanical work of several theatres which are in course of erection or shortly to be erected.

—Charles Benton is booking for Caspary's Opera House, Mineola, Texas. Mineola is a bustling little town of 4,000, and the house seats 700.

—Tom Welber, the light comedian, for two seasons with Daly, is disengaged. Mr. Welber's ability is endorsed by Charles Wyndham and Henry Irving.

—Grace Wilson, late of the Madam Piper company, is disengaged. Miss Wilson was the Simple Simon in the Piper cast, and played a boy part admirably.

—Jennie Reiffarth played her original character of the Marquis in The Queen's Lace Handkerchief at Newark, on Tuesday night, for Manager Gray's benefit.

—Walter Owen has gone to Chicago to engage a company for a Summer season at his home in Racine, Wis. The company will give two performances a week.

—Gus Williams has re-engaged De Lou King. Mr. King has made his mark in eccentric comedy. The seasons opens at the Grand Opera House, Chicago, on August 3.

—Cyril Scott has signed as comedian with Bertha Welby for thirty weeks, with a re-engagement clause of eighteen weeks. He will probably go to Australia with her.

—Joseph Ott, brother of Mrs. Mesayer, goes with her husband's Madam Piper company. Although only a stripling he displayed some talent in The Tourists and Madam Piper.

—Jeannie Winston and Arthur Bell intend taking an opera company on the road. Their former experiences have not dampened their ambition. S. W. Fort, of Baltimore, will be the manager.

—The new topical song, "For Pitt's Sake Don't Breathe It," is published by Hitchcock, 116 Nassau street. The price is forty cents; but professionals sending ten two-cent stamps will receive copies by return mail.

—J. S. Moore and William Donohue, of the Bijou Opera House, go to the theatre at Coney Island from Pier for the Summer as advertising agent and treasurer, respectively. Victor Cavart has also been engaged.

—Frank Gibson, who has had sixteen years' experience as advance, contracting and routing agent, is looking up a business connection for next season. A reasonable salary will be accepted. Mr. Gibson is rusticated at Lancaster, Pa.

—Notwithstanding the big booming which Managers Robb and June have given Gus Williams, it is nevertheless true that business has been bad at the Comedy Theatre—owing, no doubt, to the weather. A MIRROR reporter learned yesterday from a person well informed that Gale and Spader have expressed a desire to close the house on Saturday night. This will probably be done unless business improves. Mr. Williams has another new play, but will probably not produce it until the Fall.

Our London Looking-Glass.



Take out, fair Sir, and be our looking-glass, That we may see the drama's shadowy face, As it is, or as it seems to be.

Emma Abbott, although she will not sing *Traviata*, looked like a "lost one" when I saw her this morning shopping in Swan and Edgar's—the point of fashion from which you had for some time been heard by. She looked as if internally humming "I've been running, etc." and then something about a "glossing." She will not buy Nell Gwynne; and more's the pity for *Planchette*. I know not who is to play and act the part in America, but the "inconstant" ought to be skilfully chosen. It will make the "go" of any woman who fits the part. Presently, in Waterbury Place, near the fountain magnetic influences of Howell and James' shop, I saw Miss Thursday stepping from a brougham, and seeming to sing internally, "I love my love with a G." Well, G is a good note to take!

Abbey and Coplestone have agential headquarters at No. 14 Buckingham street, between Charing Cross Bridge and the Grand Hotel, within sound of the Avenue Theatre orchestra, or of Nelson's column when falling under the vendition of dynamite. "So much for Buckingham"—street! With my hopes none of them will lose a head.

Haverly is serenely happy. He is caricatured in *News*, which is now *stopping* *Punch* in popularity and circulation. Get this funny periodical, dear Brennan. You can sell it for half a dime, and then make good profit on it. It is very like what *Punch* was in the days of Lemon and A'Beckett. Now it's more like lemon-juice a day old.

Oliver Twist has been asking dramatically for "more" a long time. He has it. For the Ambigu in Paris is having prepared a French version of him—with Fagin, Sykes, Nancy and Co. of the ilk at the Faubourg St. Antoine to be seen in the illustrated editions of Sue's "Mysteries of Paris." When produced, it will be in order for an American dramatist to translate the new French version into the French and Son editions and play that!

The *Pall Mall Gazette* continues to interview the critics and dramatists as to "How plays are produced." Clement Scott has given his views in that sharp-cut Saxon verbiage and pulchritude style which seems to belong to him peculiarly. He says: "Plays may be outlined in the library, but they are perfected only on the stage in presence of company and prompter." Having been asked what the perfect play-right needs, he answered: "(1) Gift of invention, (2) power of composition, (3) practical knowledge of stage effect in its most minute detail." He gives capital advice to managers who are deluged with MSS., and to them says: "If a play submitted has any merit at all, even in one scene tell the author to take it to Mr. —, a constructor, and let him collaborate character, plot and dialogue into an 'acting' play."

Colonel William F. Morse, who removes his headquarters from Norfolk street, Strand, to No. 16 East Fourteenth street (to be reflected from its contiguity in *The Mirror*), soon takes over Mr. Samuel Brandram, who is in all odds the most remarkable reciter of Shakespeare ever known. This is only for a short season in the principal American cities. Mr. Brandram—and this is not generally known—was, in 1875, a rich baronet, who did not care to practice and who had married the daughter of a favorite actress named Murray. Suddenly, by treachery, in middle-age he found his fortune gone. His wife and mother desired to go upon the stage for support. "No," he said. "I have gained some applause in private circles as actor and reciter. I will take up recitals professionally." After many drawbacks he made a great social and artistic success, and is again on the road to fortune and has established a charming menage at Richmond. His powers of memory are phenomenal; he has rare mimetic talent and fine elocutionary skill, with a voice and a personal presence that aid him in interpreting even the longest plays of Shakespeare. Call me a heretic, but I do prefer his reciting of "The Christmas Carol" to the reading of it by its gifted author. "The Dickens you do," says somebody, doubtfully. Yes, I do!

It turns out that Lord Savenake—heir to the Marquisate of Aliborough—really is the hus-

band of "Duffy Fender," who was recently a chorus singer in *Follies at the Comedy*. "Why did he marry her?" Uncle Dan Dilly asked of George Fawcett Rowe at the George Club. "So that she might no longer be a tenor." "And he said 'she' for 'other tenor'?" retorted the Uncle. They went off together singing "Nix my dolly come take away." Lord S. came off age last week, and the tenor sang him a fine birthday gift of a silver punch-bowl. Suggestive that!

When referring to Colonel Morse I should have added that he was agent for Oscar Wilde through the past winter and was the means of that happy wedding going about \$1,500 for lectures. By the way, when O. W. signed the punch register on his marriage, he wrote the name of "Oscar Fing O'Flaherty Wilde." "Oscar" is simply "Fing" backwards poetic gift; "O'Flaherty" sounds of the Manxstone, and "Wilde" suggests something for a wife to tame.

Oscar has been interviewed by a reporter who rudely eclipsed some rays of the honey-moon as they shone into an artistic room in the Hotel Wagner in Paris. Said O. F. O. W.: "What a gulf there is between the character you conceive and your character as it comes out on the stage. I admit that the author has no right to complain where the acting results is artistic. But with as that is not so often the case as at Paris. I speak from experience. I shall never forget the two-and-a-half hours I passed in a New York play-house on the first night of my piece. It was the sharpest agony of my life."

Have you heard of the Playgoer's Club of London? Its members pay entrance fees and dues; consider themselves first-nighters at a half sovereign a seat, and then once a week meet in club room to "state their views." There are various and amusing. Some speak quite critically. Others give bona-fide views. As a rule they do not express such very divergent views as one will find in the various London papers respecting the first-nights.

Play is on at the Court Theatre still. Henry French, fresh from the Grand Prix, was there a night ago, when the house was very thin. "What a case of Play or pay," he muttered, as his eyes scanned the pretty assemblage who handed him a programme and as he then surveyed the empty stalls. The Court has a good company, but it needs a business management and one with judgment for feeling the public pulse.

The like need is felt at the Alhambra. Its manager's name is Holland. He is a good fellow and neat. The best of Holland is taken "neat." But he will not issue checks for the return of those of pit, dress circle or gallery who with a few momentary whiffs of fresh air. Pit stallers and box-ers may go and return, however. The moral of this is—"Our bar privileges cannot humbug the swells, but they shall humbug the 'commoners,' who must not possess too fine a palate for the piece that is on!"

The theatrical triumph of the week has been made by Lionel Brough in the title role of *Happy-go-Lucky*, a new comedy by Pemberton tried on at a matinee. *Happy-go-Lucky* is a titling well coxswain reduced at last to be a repentant cabman. The two things make distinct character parts and are played with great skill. However good Brough is, however, I thought, "Ah how John Owens would have played this in his palmy days!" His triumph is shared by Mrs. Edward Selzer, who is known to many *Mission* readers for her charms in private life and for her grace and finish as *coquette*.

The English stage is filled with patient new beginners who learn steadily and slowly their great craft. They paraphrase Longfellow thus: "The bright by actors reached and hope were not attained by sudden flight. But they while their companions slept were toiling upward in the night." One of these patient upstarts is a bright young girl of good family and good ways—naively said recently when chaffed about her being one of the "ladies of the Court" at the wing. "I am playing a thinking part, and is not that difficult for many professionals who open their mouths?"

Fred Clay will never again delight an audience or a dinner table. He has the use once more of his limbs and arms, but he is speechless and weak and likely to have the paralysis touch the brain.

Two sudden deaths on the stage are reported from the Continent. One at Verona, of Sabbatini, who fell mortally stricken with apoplexy with his father and mother in the stalls. The other death was at Vichy, of the veteran Didier, while playing in *Belshazzar*. If this be said to be judgments against the drama they can be offset with three deaths in England of clergymen while officiating. Overstrained brain, however, is under no supernatural protection whether it appears in pulpit or before footlights.

The *Whitehall Review* has a capital article, entitled "Prosperous Melodrama," with a text as to the Adelphi Theatre as its traditional home. There is no doubt as to melodrama being the greatest love of the average audi-

ence, but my criticism as to current melodrama is that it is only a magnifying medium of things which are and have about. The most successful melodrama is that of scenes, life and character which audiences do not see or usually meet. Wherefore I propose *Punch* of New York failed. Wherefore, too, such dramas as *Two Orphans*, *Fedora*, *Youth*, etc., were so successful.

Willie Edwin and Alice Adelman as two ladies in a new landscape, entitled *The Italian*, or *Winters from the Wood*, have been unqualified success at its first performance in Birmingham. I am told that out and out Birmingham motto was in their efforts, and that there will soon be more in London.

Rose Le Clancy has permanently joined the Irving company, and makes her first identification in *Olivia* shortly in *Twelfth Night*. The odds are even to be out, and the two others will doubtless find it full of financial plans. She is the "rose" that all are praising, and no one says "she's not the rose for me."

Whoever wishes to split his sides with laughter should try the *Saturday Review* of June 14 at *Bunsen's*, and read the editorial on *Borchardt's Lady March*.

Kit, the Traveller.

Haverly's principal lieutenant, Kit Clarke, arrived on the *Austral* from Europe on Monday. He had not been on the square ten minutes before he was button-holed by a *Mission* reporter, who extracted much information from him regarding the state of theatrical affairs at the other side. He never was in better feather and was quite communicative.

"I did not expect to be absent so long. The proposed two week's visit extended to three months. Nor did I in the end expect to return so suddenly. I have not only visited London and several of the principal cities in England, but travelled through the western part of the Continent. In Germany I visited the home of my ancestors. Things in London are dead as a door-nail; Paris the same. The theatres, with few exceptions, are doing a poor business. Confusion is drawing very well, and *Claudine* is continuing its success. The provincial companies playing these pieces are doing fairly. In the *Banks* is presented to crowded houses at the Adelphi, and Manager Gatti told me he would never take it off. The *Colossus*, who give a very good show, are doing fairly at the Standard; but the *Maidens* have never played to less than \$1,200 a night. We took over seventy-two people and hired ten more. Johnson, McFisch and Emerson made great hits. The city of London was never billed in such style before. I took over 60,000 lithographs, and you can imagine what an effect such extensive billing would have in England."

"How came Emerson to leave you?" "I'll give you the true reason. He was engaged to be married to a wealthy young lady in 'Frisco, but her mother would not agree to the match. While he was in England this estimable parent died, so the faithful maiden called to him to return."

The reporter pondered on this romance, while Clarke looked into vacancy. "I think Haverly will eventually settle down in England," continued the *Maiden* narrator. He is very popular over there. He has already secured a hold upon a well-known theatre."

"How was Lotta's business when you left?" "She has caught on well lately, and is playing in *Nitouche*. Now, I saw *Judith* in the part in Paris. Of course, she is a better singer than Lotta, but the latter is away beyond her in acting, and I promise you she will make an immense hit in *Nitouche*. The *Maidens* remain London twelve weeks, and then return. You would be surprised at the number of Americans in London. I thought I was on the Square one morning as I walked along the Strand. I met E. E. Kilder, Henry Abbey, Coplestone and Marston Meyer. Farther on, Charles Hich, Frank Chapman, Oakley Hall, Gutter and Dan Frubman, John McGill, Lithgow James, Dr. Griffin, Will Morton, Charles Haskin, Dr. Malloy, Rose Osborne and many others. Oakley Hall is here, there and everywhere, and is never too busy to entertain at his rooms."

"Sam Hager, the minstrel manager, is a complete wreck. In Liverpool, his stronghold, the theatrical business is completely dead. All the usual talk, however, about English prejudice against everything American, is, in my mind, empty wind talk. If you give them good value, Dutch, Irish, American, or French, you can secure their patronage, but you must not expect to give them straw to eat and suppose they'll believe it is chicken because you say so. I like London, and wish it were mine."

Manager Ludlow, of Mautury and Overton's enterprises, is killing time for *Distraught*, which will be played on the road early in the season. It opens July 21 at the Fourteenth Street Theatre. When produced in Buffalo, three weeks ago, it made a hit. Mr. Ludlow states that he has no interest in the play, but is merely attending to the booking for Mr. Wren. The original cast will appear in the metropolitan production.

William T. Carleton and Lily Post will sing at the next Sunday concert at the Casino.

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Professional Doings.

—Joseph Harris left for Boston on Wednesday.

—Harry Moore is away on a fishing excursion.

—The *Wages of Sin* opens at the Boston Globe on August 25.

—Lee Grever, Jr., has been engaged for Michael Sengul.

—James E. Collins, of Cincinnati, arrived at noon yesterday.

—A. W. Maffie has been re-engaged by Manager McGill.

—William Stratford's season begins at Hall's on September 2.

—W. H. Ogden will be a member of Robson and Co.'s company.

—W. H. Clarke has been engaged for the Emma Abbott company.

—Patti and Gilmore begin rehearsals for the *Seven Years* the week after next.

—Carlson's company is rehearsing *The Merry War* every day at the Casino.

—Richard Reed is hunting for a title to back to his new play. It is by Fred Madden.

—Executive conversation is to be made in all the Philadelphia theatres before the Fall.

—Yesterday Manager Although, of Baltimore and Washington, arrived in the city.

—John Ridge, a tenor from Chicago, has signed with W. A. Montoye for the *Tenors*.

—Emma Horrocks has made a hit at the Grand Opera House in Brooklyn as *Bonnie*.

—Ariel N. Barney is in town, combining with Brooks and Dickson as to next season's work.

—J. O. Barrows has left the cast of *May Blossom*. His part is played now by King Holley.

—Charles Dungan and Ellis Rye have been engaged by Manager Field of Boston for his comic opera season.

—Manager Webb, associate manager of the Fetter Opera House, Dan Nelson, arrived in town on Tuesday.

—James Walker, of Philadelphia, came over to this city on Saturday last to read a play to Gus Williams.

—William McCrory will sing Ralph in *Pinelore* at the Grand Opera House, Brooklyn, next week.

—Haverly's *Stratford* company sails for Liverpool, June 19, and will open in Liverpool early in August.

—George Garton is managing the operatic season at the Grand Opera House, Brooklyn, for Knowles and Morris.

—A. S. Phillips has been engaged by manager and Overton for the *Wages of Sin*. He is coming as Cape May.

—Charles A. Shaw, of Detroit, will manage the Grand Opera House in London, Canada, next season. He is in the city.

—Charles Barringer has been engaged to play the leading heavy part, Ferdinand Shipley, in Stevens' *Pastor's Slave*.

—Sheridan Shook is taking the sea breeze—armed with his favorite Schnapps—at a watering place on the New Jersey coast.

—Gus Williams is looking around for a new comedy. He has given Captain Miskler a fair trial; but it has been found wanting.

—A friend of Madame Vernet states that a Western manager has offered the prima donna \$500 a week for a starring tour next season.

—Frank Irvine has been engaged by Patti Ross, also J. W. Dunn. The latter was lately with Charles Gardner's *Karl* company.

—Clay M. Green and Dr. T. S. Robertson will pass the Summer together in the mountainous region of Vermont. The doctor leaves to-day.

—Jennie Williams, an actress favorably known in San Francisco, will appear at Providence on Monday in a new play called *Three Women*.

—James E. Fennoy, who returned to Cincinnati during the week, has come back to New York to finish his bookings for Heuck's Opera House.

—W. F. Rochester, the tenor, who is now singing with the Toledo Opera company at St. Louis, will be at Liberty after the 25th of August.

—Last Friday Ida Vernon secured a verdict in her case against Brooks and Dickson for salary due. The amount awarded was \$200.

—Frank Scott, recently connected with the business department of the Cincinnati Grand Opera House, has been engaged an advance for the *Hansons*.

—Patti will concertize here under Mapleson's management, beginning in December. Mapleson will have neither the Academy nor the Metropolitan.

—One *Woman's Heart* will open in St. Louis, September 15, at the Olympic Theatre. Newton Beers will continue in his successful part of *Roger, the Tramp*.

—Frank Wade is attending to Harry Smart's agency business during the latter's management of Gale and Spader's *Hobbenians* in *Fizz-Bang-Boom*.

—Carrie Godfrey will play *Mephistopheles* in the burlesque of *Faust*, which will follow the burlesque *Fizz-Bang-Boom* every evening on its travels.

—Manager Wilson is busy with preparations for Patti Ross's starring tour. He states that most of his time is filled and the company is nearly all engaged.

—Thornton and Handel write that they are doing very well with their cheap Summer opera venture in Cincinnati and Louisville. They have been offered return dates.

—Joseph Brooks leaves for Boston on Wednesday. The firm of Brooks and Dickson are now devoting great attention to the musical agency branch of their business.

—A professional edition of *Collected Poems* given at the London Palace Theatre, on Friday week, and *British Poets* published in honor of commandant for Edgar Ross.

—A new topical song by H. H. Russell, written for Ida Vernon, and entitled, "The Play's Fair Don's Bonnet It," caused a scene at the London Theatre this week.

—The wife of Andrew Ross, Jr., proprietor of the Union Square Hotel, died on Saturday. The funeral took place on Monday. Mrs. Ross had been ill for many years.

—A letter received from Boston on Tuesday states that the Standard company will not continue more than two weeks longer, as had been told. Rogers and Rice make it.

—A nephew of Fred Lynde, Dr. Lynde Nelson, is manager of the new city produced. He is popular with all passengers, but particularly theatrical refugees to whom he is especially kind.

—The new Music Hall at Canterbury, Kent, will be opened in October. It is complete in every respect. The managers Messrs. Verrill and Miller, are now doing their utmost to get the new city produced.

—The Royal English Opera company will arrive here about Oct. 1. W. A. Montoye is representing Manager Tannor's interest. He will have a share in the management, but will not sing himself.

—W. A. Thompson, known formerly in Australia theatrical circles, has been engaged to go in advance of Gale and Spader's *Hobbenians*. Ruthen Withers goes as musical director.

—Thomas Martin signed yesterday for a season of comic opera at the Casino, Atlantic City. He goes next Fall with the *Opera House* travelling company to Oyster and Maryland.

—M. B. Curtis is having a complete wardrobe prepared for *Don't* of *Punch* to wear in the new comedy, *Spot Cash*. The plays are the largest and the style the greatest ever manufactured.

—Lottie Allen and Viola Allen are stopping for the Summer at Manhattan, L. I. Miss Allen returns on Monday for John McGill, though next season, and will play *Jules* and *Pauline* at the midland.

—All the attitudes of the *Wild West* show were loved almost daily last week. Some of the paid-for *Western* agents present a somewhat inauspicious appearance with their hands encased in this gear.

—Helen Selbach anticipates a successful season in *The Silver Spur*. She has shown decided talent of the costume order, and on a star in this line of character she will doubtless make her mark—or rather, who has again.

—The rumors that the *Western Theatre* is being rebuilt are untrue. A *Western* reporter inquired yesterday, and learned that new houses and stores are being erected on the old site, as was stated in these columns some weeks ago.

—Business communications regarding English's Opera House, should be addressed for the present to Wm E. English, House of Representatives, Washington, D. C. Communications sent to Indianapolis are subject to delay.

—Wood Benson died last week in Minneapolis. He was a member of Maria Villard's company. He had been connected with the profession for half a century, playing many parts and managing a number of theatres and companies.

—An intimate friend of Mary Anderson, who is acquainted with her plans, told a *Mission* reporter yesterday that she will play in England next season, and not return to this country as suggested by a calumnious newspaper.

—Dan Sully has received a letter from Samuel Colville offering him time at the Pennsylvania Street Theatre and providing financial terms. Other arrangements, however, will prevent a transfer from *Punch*'s to Mr. Colville's house.

—Walter Standish has written a new play for J. K. Emmet, entitled *In the President's Land*. It is an adaptation of the story of "Cassidy's Husband." New music is being prepared for it and several original songs will be introduced.

—Howard Taylor states that upon every bill and poster which he intends to future he will cite himself as the author of *May Blossom*. He has changed the title of his play for *Minnie Mathers* from *The Rustic Bride* to *Caprice*.

—Colonel Little, manager of the Grand Opera House, Little Rock, Ark., has left the city. He says, "New York is too hot for a man from a country town." His bookings are good for the first half of the season, but light for the last half.

—In the last issue of *The Mirror* the names of Henry Aveling and Herbert Ayling were confused. The former lately played *Abbe Latour* in *The Dead Heart*, not the latter. Neither has engaged to go with Robson and Crane next season.

—For *Distraught*, the new play to be produced at the Fourteenth Street Theatre, on July 21, the following people have been engaged: Frederick R. Wren, Edward Warren, Henry Aveling, Horace Vinton, Frederick Ross, Oliver Wren, Elsie Wilton, Francis Ross, Seth Russell, Nellie Lingard and Mrs. Campbell. The manager is Charles G. Lord. Rehearsals will shortly begin.

PROVINCIAL.



BOSTON.

The New York Bijou Theatre co. have been departing in Blue Bird on the Bijou Theatre. Let's say, Two Bijous, Blue Bird and Blue Bird! With so many of us under these two names of people as well as slightly. The most jolly of the Lydia Thompsons are called the memories of the old-fashioned, and were sufficiently fresh for the Harvard freshmen and other young people to catch. It is a good one, and does a fair-weathering business in an excellent way. Emma Carson is pretty and robust, and sings well; Fanny Rice comes with the spirit of the affair, with an energy, a vim and a vivacity that are commendable with the thermometer among the students; Irene Perry and Pauline Hall are so pretty in face and figure that one forgets that they cannot sing; while Jacques Kruger, Arthur Toms, and G. A. Schiller are good in their roles. The house has been large and the business continues.

Oakland Garden opened Monday with Fun on the Grand to good business, which continued all the week to the amusement of everybody. It played to poor business all last Fall and Winter, and finally was called in and sent to pieces. I was much amused when, during the progress of the (three) play, George Richards, as Jerry, was asked if he could dance, he replied, "Yes, and tell Chasman." The audience laughed, and so did the players. Two greater changes it would be difficult to find than Fun on the Grand itself and its piece de resistance in action of "Flow, Flow." Yet, after all, people like changes. Edwin H. Carroll was the Widow, and I think erred in making the character too loud. Rose Dana as Dana would be even more pleasant if she occasionally would forget the fact. Lala Evans sang fairly in a way that made one wish to see her in a piece more hitting such vocalism.

Spaulding's Bell Ringers and Walter Polham gave a series of pleasant performances at the Boston Museum, and continue another week.

The Equine Parade has drawn so well that that will also continue another week, when, it is announced, that the theatre will close till Frank Chaffin comes in September.

The second week of Moths and the fourth week of Wallace's co. brought the season at the Park Theatre to a close. The house will not reopen till the coming of the Daily Theatre co. to inaugurate next season with The Spies.

The Davenport Troupe gave a series of variety and specialty performances during the week, and continue another week, with added features of interest.

The Baylons continue its lively variety to good house. Waring's Comedy co. appeared during the week at the Windsor Theatre in a piece called Detected. Benson's Circus did a large business during the week at the mammoth tent, and all the attractions seem to be up to the high-water mark set for them by that most accomplished press agent, D. S. Thomas, who, while putting things in an attractive way, has the rare good sense to know that deliberate misrepresentations will never or later react against both show and agent. I think the exhibitors made by the elephants, coming as it does when Mr. Bartholomew is showing what can be done with the horse, is simply wonderful. After the elephants had done their marching and other tricks, a friend sitting next to me said that it showed the superiority of man over the brute creation. That was a gloriolous, and I don't know about it. Rather it shows the superiority of the brute over the mere brute in the collection of man in general. Why, we could absolutely have a glimpse of humor in the little eyes of the fully elephant when he was sitting on his trainer's hat, and shaking his head at first and finally acknowledging the fact.

James J. R. Vincent during next season will have been fifty years upon the stage, and the event will be celebrated appropriately at the Boston Museum when the evening arrives. The Little Corinne Opera Troupe will spend some time during the Summer travelling along the Maine and Provincial coast, giving entertainments at Summer resorts frequently. Camilla Uno will return from Europe in August and settle permanently in Boston as a violin soloist and teacher. Edna Booth's season will begin at the Boston Museum in October. Annie Russell, at the close of the Wallace season here, went on to Northampton, in this State, where she will spend a part of the Summer. Ignacio Martinelli, of the Don Thompson co., is in Boston, where he will spend much of the Summer. Mr. Martinelli, it may not be generally known, made his debut as the child rescued from drowning in Jacksonville, the Brazilian Age, in San Francisco, at the age of three years. This may be called the prologue to his dramatic career. His real debut was made two years later, when he sang Captain Jack, accompanying the song with a dance. He has four offers for next season, but has not yet accepted. We shall all look for him, however, in his old position, for what would John Whitehead be without Martinelli and Julia Wilson to share the honors with the old country hero?—Circus parties have been at the stage in Boston the past week. Boston's regard for the circus is only equalled by the love felt by the Grand business for the military. J. P. Frost, of the field editorial staff, has been appointed press agent of the Oakland Garden. A popular and hence a wise selection. J. P. Gilbert, the well-known song-writer, has just returned from a pleasure trip to Chicago.

BALTIMORE.

Although the thermometer was away up in the sixties last week, and while families were seeking comfort on their down-steps, the Academy of Music was crowded nightly. The entire absence of gas, and the excellent ventilation of the building, serve to make it always cool and comfortable. The Princess of Trebizonde is not so calculated or sensibly complete as some of Offenbach's other works, and it is light and breezy and the libretto witty and sparkling. This, coupled with smooth, clever work on the part of the co., was just the thing for warm weather. Josephine Weston was charming as Prince Daphne, and Francesco Gelfino, in the title role, was even lovelier for himself. This clever artist has done much work since the opening of the season, and in a great number of the audience. Walter Allen's Tremulous was very funny, and Flossie Bunker made the most of it. A crowd of people is also due the chorus and orchestra. On Monday night The Bohemian Girl was performed, with Josephine Weston as Arline and Perry

Conger as Thaddeus. Next week the bill will be changed every night.

The attendance at the walking match at the Monumental Summer Garden last week was large. Amy Howard won the race with ease, scoring 35 miles. This week there will be a match for the championship of Maryland, and a number of well-known local politicians have entered.

Stones Manager Fort has extended an invitation to his co. for an excursion to Lower Cedar Point, Sunday, July 6. The party will go as his guests by special car to Alexandria, and then by boat down the Potomac to Cedar Point, returning home at night. This is very thoughtful in the management, and the occasion will doubt be heartily enjoyed. John E. Owens has concluded somewhat, and will summer at the Greenfield White Sulphur Springs. Henry Jarrett was in town last week visiting relatives here.

CINCINNATI.

Morrissey's Grand Hibernian Show, assisted by some clever specialty talent, comprising the song-and-dance artists, Haydon and Larkin, Eugene Ward, and Nelson in his feats of juggling, attracted fairly at the People's Museum during the week, despite the torridity of the weather. The entertainment concluded with the San Francisco Quartette's performance of Pinocchio. This week Two Orphans will be presented, and if a real-weather storm can only be introduced it will materially enhance the enjoyment of the audience.

At Harris' Museum the Kent Ideal Comic Opera troupe, largely made up of local talent, rendered Pinocchio in excellent style. Bertha De Forest's Little Buttercup was creditably sung and acted, as also R. H. Nichols' Adeline. The troupe will sing in Pittsburgh during current week, and will probably return to Cincinnati.

Random Notes: With the mercury in the average thermometer skinning in close proximity to seven in the shade, it goes without saying that just at this stage things theatrical are particularly quiet. Indoor amusements present but little attraction to the seething amusement-seeker, who generally prefers to "blow in" his dollars at some of the hill-top resorts for liquid refreshments and music ad libitum. Bob Ingersoll lectured at the Grand 2nd, his subject for the occasion being "Orthodoxy." Manager James T. Fenner, of Harris' Opera House, left for the East 17th, accompanied by John Whelan, of the Buckingham Theatre, Louisville. One of our local journals is authority for the statement that Matt Morgan, of the Strohbridge Company, this city, is adapting a play from the Spanish, with a view of putting it on the boards next season.

Mattie Lee Price, through her next friend, Manager R. E. J. Miles, brought suit, 2nd, in the Superior Court of this city, against P. Harris, manager of the Dime Museum, alleging willful and malicious injury, and asking damages in the sum of \$10,000. Mrs. Kate S. Edwards, wife of James Edwards, of St. Louis, the well-known sketch artist, is in the city on a brief visit. Business Manager Harry Lewis, under the experienced guidance of the notorious Jerry Dunn, is favoring those sportively inclined with a series of Greek-Roman wrestling snaps at the Grand, with good results financially. The losses sustained by the May Musical Festival Association during the season of 1894-95, it is claimed, aggregate \$3,000. The directors are, however, in no sense discouraged, and are preparing for a similar festival in 1896.

Lala Stevens, of this city, at one time a well-known member of Alice Oates' troupe, sang the part of Josephine in Pinocchio at Harris' Museum during the past week under the name of Marie Vivian. Stage Director John Foster, of the Vine Street Opera House, has taken himself to Mr. Clemens, Mich., for the Summer. The Randolph Children, who have been engaged for a three weeks' season in Chicago, left for that city 2nd. Manager Miles disclaims any intention of abandoning Cincinnati, though he acknowledges that for a time he had serious thoughts of disposing of his lease of the Grand Opera House.—Fridolin (who Teutonicly resembles Schuman contemplates enlarging and remodeling his resort in this city something after the fashion of Koster and Bial's, and will conduct it on the same basis. Scenic artist D. B. Hughes, of Heuch's, has been preparing some handsome sets for the forthcoming production of Two Orphans at the People's Theatre. Manager James Collins, erstwhile of this city, but more recently of Dayton, is preparing to spring a Female Wild West Show upon an unsuspecting public and has gone East for the purpose of arranging with Buffalo Bill on the subject. The benefit tendered James Douglas at Harris' 17th was but meagrely attended. Manager Gabriel, of the Vine Street Opera House, was presented by the attaches of the theatre, on the 15th, with a handsome gold pocket studied with diamonds, on the occasion of his thirty-fourth birthday.

The Midsummer Fete at the Zoological Garden are really attractive affairs and largely attended. Frank Scott, of the Grand Opera House, has signed with the Hamiltons as advance agent for the season of 1894-95.

ST. LOUIS.

Uhrig's Cave (Pat. Short, manager). The Princess of Trebizonde was put on at this popular Summer resort 17th. The attendance was good and the performance passed off merrily, notwithstanding the fact that some of the principals were a little off their lines. The music, however, had been well rehearsed, and that position was very satisfactory. Blanche Chapman, Marie Hunter, George Deubum, George Paxton, Gertrude Herrick, Marie Taylor and the others were all excellent, and the chorus was particularly good. Nell Gwynne is in preparation.

Items: The New Casino Company have altered their original designs for the rebuilding of the old Winter Garden. The roof will be raised fourteen instead of two feet. Grace Cortland, the Witch of Wall Street, closes at Gregory's Dime Museum this week. Pope's Theatre is gutted from top to bottom. Manager Pope proposes making a much larger and one of the handsomest theatres in St. Louis.

NEW ORLEANS.

The programme at the West End Opera House was again changed 17th, La Fille du Muse. Angot being substituted for La Grande Duchesse. The opening performances was witnessed by an unusually large audience, who evidently expected a new treat. An additional item of interest was the re-appearance before our public of Hattie Richardson, who three years ago was the prima-donna of the Spanish Fort Opera co. She always was a great favorite among our people, and her reception the other night was quite complimentary. As Clarette she renewed her old-time success, and gave a splendid performance of the character. Miss Selma Delano has never appeared before to great advantage as the role of Miss Lange. Her performance was a most pronounced success, and by many critics she is pronounced the best Lange we have had. Mr. Stuart as Lantier was very acceptable. The rest of the cast was rather weak. The role of Ange Pison was allotted to Grace Aberton, who did not make a success of it. During the scene of the Calypso Ball a very attractive dancer, arranged by Mrs. Henri Laurent, was introduced, and proved very effective. The same bill until further notice.

Prince Methusalem, at the Spanish Fort Opera House, holds its own bravely, and is witnessed nightly by large and appreciative audiences. This opera, owing doubtless to the excellent manner of its rendition and the admirable self-possession, has proven one of the most "taking" of the attractions offered this season. The co. work well together, the heavy lights and the chorus giving admirable support to the principals. The fine comedian and excellent stage manager of this co.,

Harry Standish, celebrated the anniversary of his birthday 17th, and the occasion was taken advantage of by his many friends in and out of the co. to attend their friendship for and appreciation of him. Numerous elegant bouquets and presents were given him, and the day must be set down as a red-letter in his calendar. He owes his right to be remembered to his friends.

Much curiosity is excited to see Miss Angot produced by this co., so as to institute a real comparison between it and the first co.

H. Wayne Ellis has instituted suit against the manager of the West End Opera co., and the management of the house, claiming to have been illegally and unjustly discharged by them.

Despite the inclement attractions, both the German and Fantasia test shows are doing a decidedly paying business, by giving full satisfaction to their patrons and intelligently catering to their wants.

CLEVELAND.

Railroad Avenue (Gus Hart, manager). House closed last week. Drummer Boy of which announced for the current week, after which the house will be closed for the mid-summer months.

Academy of Music (John A. Elder, manager). Wilbur Opera co. looked for two performances on the fourth of July, and that settles it for the Summer.

Haltmorth's Gardens (J. J. Collier, manager). Large audiences during the past week have visited this retreat, which is by far the pleasantest and most popular resort in the city. The Wilbur Opera co. produced Billie Taylor last week with remarkable success. The entire co. is first-class. The chorus is strong and well drilled. Susie Kewen is a brilliant little actress, winning in manner and in the use of her eyes, putting one in mind of Kate Castleton. Her part of Phoebe was very prettily played. She will be cast as Bettina in Mamotte this week. Mr. McCollin, the comedian of the co., is good. His songs never—well, hardly—have less than five recalls. J. C. Black replaced Mr. Brown as leading baritone last week. He has an excellent voice, but plainly lacks lack of stage experience. The Mascotte will be played during this week. Estrella, a new comic opera, composed by Lacombe Scarella, and written by Walter Parke, is now in rehearsal. It has only received one production in New York. The theatre (the Standard) was destroyed by fire after the first night.

Drift: Mr. Brand, who for the past four years has been baritone for the Wilbur co., left here, 17th, for New York. He intends sailing for Europe on the 2nd. He rejoins the co. in September. Charles Frew, the comedian, is in the city, where he will spend the Summer months. He is engaged with the Frohman for next season.—Dora Hennings established herself as a supreme favorite in Springfield, O., last week.—Joseph Harnett arrived at his home here last week, and with his brother William will spend the Summer among us.

The attaches of the Opera House have been smoking ten cent cigars since Friday at the expense of Manager Hart. The cause may be assigned to the following, which appeared in the Press: "Manager Hart, of the Opera House, has secured another big attraction. It is an eleven-pound young lady, charming, who arrived this morning. She has been permanently engaged and will probably appear nightly for some time to come."—The great Wagner Festival is the leading theme of interest this week. It will take place in the Tabernacle, Tuesday (14th). Materna, Scaria and Winkelmann, in connection with Thomas' full orchestra, should certainly make a grand programme. M. E. Gaal is the local manager and deserves much credit for materializing the enterprise.—On Friday evening of this week will occur the 15th performance of La Mascotte by the Wilbur Opera co. Handsome souvenirs will be given to ladies in attendance.—Rumored again that the Park Theatre will be rebuilt. This time it is Detroit parties.

CHICAGO.

The second week of Red-Letter Nights, by the Daily co. at Hooley's, drew a large and delighted audience. On one or two evenings the sultry weather kept many away, but the week was a most profitable one. This week, 7-2-8 will constitute the bill, and as this comedy is generally considered to be the best in the repertoire of the co., it is sure to fill the house. The Country Girl will be played next week for three nights, and then the entire co. leave for London, England, to open there July 12.

Excelsior is in the midst of its run at McVicker's, and is drawing fairly. There is generally a slight decrease in attendance during a six weeks' run of any piece in this city, and doubtless when the last week is announced the theatre will be crowded.

Lewis Morrison and co. appeared in the new play, Victor, at the Academy of Music; but it did not draw remarkably well. Miss Rebel Thorne is said to be the authoress of the play, but there is little doubt that Mr. Morrison had a hand in its construction. There are some good ideas in the piece, but an attempt has been made to do too much. It is well written, but lacks dramatic interest. There is not a well-defined character in the play, and a fatal error was made in killing off the most interesting character early in the drama. The plot is intricate and long drawn out, and does not adhere to the story. The operator's attention is frequently permitted to wander, and a new idea, or thread, is spun out, so that the main plot is lost for a time. There is some talk of recasting the piece, but it cannot be made effective by such treatment. Miss Thorne can do better to use the experience gained by this production and write an entirely new play. She has shown in Victor an ability to do literary work of a high order. Combined with dramatic construction, she can write a play that will live. This week the co. appear in The Dead Heart, with Lewis Morrison in the leading role. Another new play is underlined to follow.

At the Standard, The Hearts of Erin proved to be a very encouraging Irish drama of the Peep o' day order. The present state of Ireland is made the theme, and excitements and lights between the constabulary and peasantry the situations. The audience have been large. This week Draper's Uncle Tom co. is to be followed by Dickson's Comedy co. June 30.

Grace Cortland played at the Chicago Museum the past week, appearing in Fanchon, Camille and East Lynne. The audiences have been large and appreciative. The lady is gifted with superior intelligence in the conception of character, but cannot always adequately portray her ideal when acting it. The spectator is impressed with the idea that she will surprise her audience with an exceptional piece of acting, but when the occasion comes her powers fail to carry her through, and she falls short of her aims. At least, the actress must be credited with great earnestness in her work, and has talents that will commend her work to careful consideration at all times. The company in support, with a single exception, was simply vile; and it is impossible for any actress to do her best with such surroundings. The engagement extends another week.

The Grand troupe is this week with Mattie Vickers and Charles Rogers in the musical comedy, Jacqueline. The Wallace vs. begin an engagement at this house 17th, appearing in Lady Clara.

Items: May Waldron, a young lady who has been with the past season in some of the productions at the Chicago Museum, and showed herself to be remarkably talented in many ways, has been engaged by Angot's Daily for a term of three years. Her advancement in her chosen profession is unquestioned. Harry Edwards, of Lady Clara, is to be superintending the production of Willy Clark.—W. W. Kelly is seriously considering the idea of taking out Grace Cortland next season.—The Chicago Church Choir Opera co. is a total non-entity, is to start out July 7, under the management of Frank Howe, Jr., and make a tour of the Northwest. They

appear at Milwaukee first. The co. includes John McWade, Webster Norcross, Charles Barnes, J. W. Herbert, Mar St. John, Emma Baker, Nellie Brown and Mrs. Louis Fall. Most of these singers have been with the Chicago Museum Opera co. for six months past, and are no longer to be classed as choir singers.—Feetpang's Circus has been visited by many people during the past week. It is considered to be the best circus ever seen here.—Annie Ward Tiffany, the well-known actress, is at present on a visit here. The long stay of Excelsior, of which her husband, Charles E. Green, is the business manager, makes it convenient for them to be together.—Mary Steele gives as leading soprano with the Church Choir co.

SAN FRANCISCO.

JUNE 30.

The opening last night of Manager Victor's Monte Cristo season at the California and the Langtry season at the Baldwin drew overflowing audiences to each theatre. Nor was the house of Keys neglected at the Bush Street Theatre, which had a good house for its nineteenth representation. Langtry was critically and rather coldly received by a fashionable audience, that appeared to be drawn there more by motives of curiosity than the hope of seeing any display of acting. It was very different with the Monte Cristo house, which received O'Neill, DeBelleville, Boniface and others with general applause, and were warmed up to enthusiasm by the splendid acting they were treated to. Langtry is here for two weeks, and that is enough. Monte Cristo is here for four weeks—I am afraid that's one week too long.

The Summer dramatic season holds out well, although the Grand Opera House closed its doors with the last performance of Hearts of Oak, on the 17th.

Items: Quite an excitement was created last night by the attack Manager Bert made on John F. Thrum, in front of his theatre, the California. The following account of the affair I clip from the Call of this morning. It is in the main correct: "While the romantic grievances of the Count of Monte Cristo were being avenged on the stage of the California Theatre last evening, the romantic grievances of the Bert family were having their share of vengeance in the front of the house. The story of the plot to the drama, as told to a reporter, runs as follows: J. T. Thrum is the editor of a small dramatic sheet published in this city, and is also correspondent to a New York dramatic weekly. In his dual capacity as editor and correspondent, Mr. Thrum has indulged in many personalities concerning journalists and theatrical people on this coast, and has been more than once threatened, and on at least one occasion been subjected to personal chastisement in return for his unpleasant statements. For some time past he has devoted a good portion of his writings to attacks upon Frederick W. Bert, the theatrical manager, and in doing so has not spared invective. According to the Bert's Thrum has not confined his abuse to the male members of the family, but has of late made personal remarks concerning the Mesdames Bert. On Saturday last, Mr. Bert, through his attorney, notified the printer of Thrum's paper that he had been publishing some highly disagreeable and libellous items against W. F. Bert and now even against his family; and that he, the publisher, would be held personally responsible for any future articles of like nature. In yesterday's issue of the paper in question an editorial reply was made to this notification, and the language used was more forcible than polite. Between the acts Thrum appeared in the foyer of the California and Bert immediately approached him with the evident intent to do or die. As told by some witnesses of the scene, it ran as follows: Bert took Thrum out to the sidewalk and there asked if he intended to continue his personal attacks through the press. Thrum, backing away, replied that he certainly did. Whereupon Bert's fist and Thrum's head came in contact and the head went down. Thrum gathered himself up from the pavement and boiled across the street, followed by Bert's indignant glances, and also by Bert's youngest son. The brother had a small case in his hand, and with the same he whacked Thrum vigorously and brought him to the earth once more. Bearing in mind the old adage of 'the man who fights and runs,' etc., Thrum made a second and more successful effort at retreat, and hied him to the City Prison Hospital, where he had his wounds of the body patched up. As what measures he may take to heal his mental gashes are yet unknown, for up to a late hour last night no arrests had been made, although the air was full of threatening rumors." Tillman's co. is playing in the interior this week, returning to the Standard Theatre next week for a few nights of opera. Opera is a fairly good domestic play, with enough merit in it to make it a go when strongly cast, as it is here, with Fred Ward and Kate Forster in the leading roles.—Hern's Hearts of Oak is playing this week in Oakland. Rice's Pop co. came back from Oregon, demoralized, and did not gather together to give their first announced performance in Oakland on the 17th. The trouble is financial. They played the remaining nights, the chasm having been bridged over. Nat Goodman and co.'s third week in Hibbes proved a good one. They play in the interior this week, in Los Angeles next and go East over the Southern route. Manager Hayman has inserted his advertisement in the Call, "which is wisdom." William Voegtlin, the scenic artist, has come from Los Angeles, to stay. Manager Bert has engaged him for a year.—A Grand Opera co. of sixty members is coming here from Mexico City this Summer. The agent is now here negotiating for a season at the California or Grand.

ARKANSAS.

HELENA.

Opera House closed for the season. Manager P. R. Fitzpatrick is now busy looking attractions for next season. He believes in playing first-class attractions only. Through his "get-up" we were visited last season by a better class of attractions than ever before. Among them were Emma Abbott, Lights of London, Thomas W. Keene, Silver King co. and Fred. Ward and co. We now look forward to the season of '94 and '95 as one of unusual interest, as Helena now stands better accommodated for the profession than heretofore.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager). The Rain occurred the last week of 17th, and did a good business, the house being well filled every night. The co. presenting this charming play is mostly composed of the original cast, and is very strong throughout. H. M. Pitt as Harold Wynnot was excellent, as was also Marie Burroughs as Gladys. Marion Emory, who took the part of Amelia Jekyll, captivated the audience with her sprightly wit and rare bearing. W. J. Le Moyne as Joseph Jekyll and E. M. Holland as Richard Jekyll could not have been improved upon. Frank Foster displayed considerable ability in his impersonation of Urean. George Brunning's Buttons was very amusing, and received hearty applause. The scenic effects were very fine, the scene in the third act showing running water, rustic bridges, etc. being simply grand. Week of 17th the Opera House will be closed.

Academy of Music (McFadden Brothers, managers). Evans and Hovey's Melmas in the farcical comedy, A Book Agent, opened for one week on 17th. The comedy consists of some first-class talent in the way of specialists and comedians. The singing was good, and the graceful dancing of the French Twin Sisters was much admired. Ella Weems's impersonations were well received, and Messrs. Evans and Hovey kept the audience in a continuous roar by their witty sayings and

comical acting. The Melmas made an instantaneous hit, and did a good business.

CONNECTICUT.

HARTFORD.

The only attention in the amusement line the past week has been Ireland's Blue Bird under canvas, the proprietor being George H. Adams, of Humpty Dumpty fame; Thomas H. Delano, manager of the Meriden Opera House, and W. S. Ross, manager, Hartford. The show is a good one and business has been large. George H. Adams and the great Fiddling made the hit of the week.

DANBURY.

The Rich (F. A. Sauer, manager). This place, having been remodelled into a variety hall, opened for the Summer, 17th, with Bertlett's Novelty co., including Fox and Ward, Wally Giddie, George and Marie Nelson, Walter Hyde and others.

Items: The work of rebuilding the Opera House is progressing fairly, and it will probably be ready to open for the first of the season.

MYSTIC.

Central Hall (Ira W. Jackson, manager). The season closed with the Flora Myers coach, 15th and 16th in Rip Van Winkle and Uncle Tom's Cabin. The co. played to light houses, but gave good satisfaction. The season just closed has been fairly successful, and the outlook for next season is very encouraging. Manager Jackson has had many applications for dates, and has already secured a number of first-class attractions.

DAKOTA.

FARGO.

Opera House (A. S. Capshaw, manager). Hovey's Comedy co. in Our Strategists, 15th and 16th, to large and delighted audiences.

Items: Selfe Brothers' Circus comes 17th.—Colburn and Store Theatres are still fighting. On 17th the Colburn Theatre advertised a free show.—Lester Howard and Belle Emerson, who are now playing at the Colburn, were married 16th, after the performance, in the stage.

DISTRICT OF COLUMBIA.

WASHINGTON.

Lulu Hunt, the so-called Electric Girl, was at Ford's four nights last week. The houses were fair. Many of the lookers-on preferred to believe that her power was from some mysterious source. Those more enlightened soon decided that her tricks were merely those of a remarkably muscular woman, who had been thoroughly trained. She is in Baltimore this week, and talks of visiting New York. I would advise her to "work" all the small towns first.

Alice Oates in Princess of Trebizonde, at the Comique this week.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager). Prof. Morris trained dogs, matinee 14th and evening 15th, to crowded houses.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager). Leon and Cushman's Minstrels appeared 14th, for Manager Freeman's benefit. Large audience. Callender's Minstrels came 16th.

INDIANA.

KOKOMO.

Opera House (H. E. Henderson, manager). Political conventions and ratification meetings, with an occasional church festival and social constitute about all our amusements during the Summer. Great preparations are making for the K. P. tournament and celebration here on July 3 and 4. Accommodations for taking care of ten thousand visitors will be made. The affair promises to be the biggest celebration in Indiana this year. The programme will consist of a prize band tournament and K. P. uniform rank prize drill, open to the world. A good attraction at the Opera House on the night of the 3d or 4th would do good business. Our county fair will be held August 23-25, and the date is not yet filled.

CONNECTICUT.

DANBURY.

André's Opera House (D. N. André, proprietor). Damon and Pythias was produced to full houses, 15th and 16th, by the Ober Comedy co., William Lloyd taking the role of Damon. Pythias was represented by George Ober. Mr. Lloyd and wife (Cora Redfield) both of T. W. Keene's support; J. H. Shewell of McCullough's co., and George Deyo, of Lizzie Evans' co., have joined Ober's co. for the Summer season, and, together with the members of the company proper, constitute a cast of rare excellence. Mr. Lloyd, in the character of the brave Senator of Syracuse, acquitted himself with distinguished credit. He was frequently interrupted by outbursts of applause. The Times of this city gives him the following well-deserved notice: "Mr. Lloyd is one of those leading men whose sterling loyalty to his lucky star has kept him in the shadow of a mighty name, whose own talents had not even the grace of a fair comparison. It takes one, however, of prodigious stature, to cast a shadow big enough to cover such a man. Let him but once step forth and the world is reminded that it required a contrast to warrant from men a full recognition of his merits. Among the best actors in the profession are the leading men of our great companies. Mr. Lloyd's Damon was the noblest character that ever delighted an audience in this city. George Ober, as Pythias, demonstrated clearly that his forte is not circumscribed by light comedy—in which, however, he doubtless excels. He is an indefatigable worker, throwing his whole soul into the play, and giving all his energies to the profession. His wife, Ada Ober, is an actress of rare abilities, as illustrated in her interpretation of the character of Calanthe, in which the actress was wholly hidden beneath the guise of the beautiful Pythias. Cora Redfield, in the character of Damon's wife, did quite well, ably sustaining that difficult part. J. H. Shewell, as Demopyus, and George Deyo, as Philinus, acquitted themselves splendidly, and fully justified the good opinion heretofore acquired by them among our people. Fred Power, son of Ada (Murray) Ober, did the character of Lucullus almost to perfection. This youth of sixteen is a child of promise, and bids fair to shine in the profession. The co. will play Tamara of the Shores, Monday night, and then prepare to make the circuit of Eastern Indiana during the Summer, reserving Connersville as headquarters. They will play at liberty next, then Rockville, then Southville. They will go to Kokomo, July 4.

VALPARAISO.

Grand Opera House (E. Quaternaro and Co., managers). H. Henry's Minstrels came, 14th, to good business. Mr. Henry informed your correspondent that he would close his season at Detroit.

EVANSVILLE.

Arms: The Boston Dime Museum pitched tents here 15th, and remained till 17th, drawing immense crowds. Fair show.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager). The Charles A. Gardner co. gave two entertainments 14th, and presented the delightful comedy, Kate in large houses. Mr. Gardner is a favorite here. His support was very good. Topsy Van as Mary Arnold (the role formerly taken by the charming Patti Ross) gave excellent satisfaction. The fine orchestra is quite a feature. The Devil's Auction came 15th to a full house. Mile. Rhea, 16th; Callender's Minstrels, July 3.

DUBUQUE.

Opera House (Dohany and Waller, managers). The Jackson Sketch Club, in a repertoire of Editha's, Ruy

The Usher.



The design of the season has been upon Tany Davenport's health. While her condition is by no means alarming, it is still the cause of anxiety among her family and friends. Since she stopped playing Tanya she has not had a really well moment. Her trouble is nervous and nervous prostration, the natural consequence of playing for thirty weeks a part which necessitates an undue expenditure of energy and vital force. With careful treatment and perfect rest Miss Davenport expects to be as strong as ever when the date approaches for the resumption of her marvellous characterization in the Fall.

There are more than the usual number of Summer parties just now. Here and there they are scattered among pleasant towns and favorite watering-places. The members of some of them receive salaries—others are content to play for their expenses. And this, to an actor or actress of limited means, is assuredly a consideration. It is better to live well and have the opportunity of healthful enjoyment in return for a modicum of exertion, than to broil during the hot months and idle around the Square. There is one of these little snaps located at Sheboygan, Wis. One of the company, Marvin Griffith, writes me a chatty letter concerning it, from which I extract a few lines for publication: "We have a pleasant Summer company and are doing a very nice business—enough for beer and fish-bait money. A play of my own—or rather an adaptation from the French, localized into United States—is on the programme. I have a capitalist on hand, so if it captures our critical patrons look out for me. It is called Papa, and I do a middle-aged dude, a Boston Emerson. We are all more than anxious every week to get our MIRRORs, and sometimes even long for the Square and its social *rencontres*. My own fancy pictures a 'fitz' at Charlie Collier's, but philosophy whispers that Sheboygan, beer, fish and rehearsals are capital things for the Summering Thespian."

On Saturday week Barrett takes ship by the *Servia* for this country, and he opens in Denver on the 25th of the same month. Barrett is going to work without cessation through the Summer and the regular season, so as to recoup some of his losses in England. His dismal failure both as actor and drawing factor will undoubtedly rob him of the *prestige* he managed to acquire last Fall by his work in *Francesca da Rimini*. Barrett, to put it in the current vernacular, has taken a tumble to himself, and the fall levelled the absurd ambition he has felt to take rank among the leading tragedians of this land. No longer does he lay that flattering unction to his soul, for the success of his attempt in that romantic drama and his floundering in London point out, even to his conceit-enamored vision, that neither honor nor fortune awaits him in the Shakespearean and standard drama. It is only in parts that do not challenge odious comparisons in which this star can hope to achieve success, and to this conclusion he has come at last, after years of vain endeavor to fly in realms too lofty to be reached by his little pinions. He returns to America with several manuscript plays, two of which belong to the class of *Francesca*. With these he expects to command more admiration than has hitherto been accorded him.

The engagement of John H. Barnes as leading man of the Union Square Theatre next season was consummated a few days ago. There was considerable speculation rife previous to the announcement as to who Shook and Collier would secure for the position. The only American actor who stood any chance of getting it was Harry Lee, but even had the management desired to employ him, other arrangements into which he has recently entered would have prevented. When I saw Barnes last he was an indifferent actor, but an extremely handsome man. Later he is reported to have made great improvement, and I have noticed many commendatory criticisms of his work in London journals whose opinions are entitled to respect. Over there he is called "Handsome Jack," an appellation that by no means implies a compliment to his artistic worth. If my memory serves me, he played in New York with Rankin a few years ago, in the leading juvenile part of *La*

His steady physique and British good looks attracted favorable notice, but his performance did not set the public or the press on fire.

A few particulars concerning the career of an actor who is to be prominently identified with one of our leading stock theatres may not be amiss. Mr. Barnes made his first appearance with Irving at the Lyceum in '71, playing a minor part in *The Belle*. Then he acted through the provinces in subordinate capacities with several stars. After a time he got a footing in London and served as walking gentleman at several houses. His first important achievement was in support of Genevieve Ward at the Lyceum. Of late he has figured as a leading man, the part scenes appearing with Mary Anderson. The salary which Mr. Barnes is to receive at the Square, I am given to understand, is \$300 a week. Considering the scarcity of leading actors just at present, both in this country and England, Shook and Collier seem to have made a wise selection as possible. For Barnes is not only a more promising man than Teale, who has satisfied Wallack's patrons, but the position he enjoys on the other side is vastly superior to that held by the melancholy Osmond prior to his appearance in this city.

The agents of Haverly's Minstrels report that the business of the troupe—which is at present being routed in the "English dramatic cradle," Drury Lane—is immense. But this very view of the matter is not shared by my London exchanges, which assert to a unit that the receipts are not as large as they should be. Kit Clarke, Haverly's right bower, sends me the particulars of an incident that shows up Teale, the comedian, in a mean character. "Billy Sweetman," writes Clarke, "in his specialty sings a melody, and among the songs are eight bars of a melody that belongs to Teale. As a matter of courtesy, Sweetman sent a messenger to this actor, asking in polite terms permission to sing the song in question. The answer was a most emphatic, red-hot, blood-curdling denial, and Sweetman cut it out. Such is life—over here. The minstrels have made a grand success and are filling Drury Lane at every performance. I like London much, and wish it was mine to take back home in July and wear as a charm at the end of my watch-chain. This may be the Metropolis of the world—or words to that effect—but good old New York is my size, thank you, and I'll celebrate warmly when I strike it again."

As time passes the beauty of the interior decorations of the Casino is enhanced. The gold and silver designs, which at first were a trifle glaring, have been softened and meliorated until the effect is thoroughly artistic. This edifice is certainly the most unique specimen of theatrical architecture in the country, and it is probably more attractive to playgoers of our floating population than any other. The roof-garden on a pleasant night is like a bit of the Moorish Alhambra, with its prismatic lights, myriads of flowers and graceful turrets, tower and tiled arcade.

This talk of a reduction of salaries (started by Bob Morris in the *Telegram* just after the brief career of the Pulse of New York, which certainly did not fail because it had an expensive cast) is all poppycock. There is no intention among managers to enforce, by organized methods, a "squeeze." The pay of actors cannot be regulated by the managers, and they are not big enough fools to try it on even if they wished. When talent is scarce salaries are high, and *vice versa*. They are governed by the inevitable law of supply and demand. Bad actors are always plentiful; good ones are few and far between. Nature is not prodigal in bestowing the dramatic instinct and power of expression, so talent is never a drug on the market. Considering everything, leading players receive no more than they are worth—generally they get less. The minor people are paid too little. I do not believe that the difference should be equalized by subtracting from the important people and adding on to the smaller; but I do think, nevertheless, that the rank and file ought to be salaried commensurately to their relative usefulness. The average subordinate player gets no more than enough to pay his expenses during nine months of the year—the remaining three months he runs in debt. Mr. Morris is devoting a good deal of time and space to a tedious discussion of this subject, and he takes sides against the actors. This is the natural result of an unprofitable connection with them. But it is scarcely fair for him to bring his personal feelings into the dramatic column of the *Telegram*. The discussion is flutulent because, as I said before, there is no reduction of salaries possible or in contemplation.

For the first time in many years the profession is indirectly represented in Congress. Hon. William E. English is a member of the House, and he divides his mind between his theatre in Indianapolis and the affairs of State. Wouldn't this be a good opportunity to present a bill calling for International copyright, as it could be advocated by "one of us"?

Professor Sargent is devoting himself assiduously to the affairs of the new Dramatic School, and the arrangements thus far made are most auspicious. The Lyceum has many

applications for dates from the amateur societies, and it will doubtless become the home of this *delicate* branch of the art dramatic. The friends of the amateurs will rejoice in the possession of this new headquarters, for they have hitherto found hardship and discomfort within the inhospitable precincts of the Lexington Avenue Opera House and University Club hall. The Lyceum will be a regularly appointed and equipped theatre, and that is exactly what the embryo society actors and their admirers have sighed for these five years.

Some Rice Pudding.

"I wish," said E. E. Rice yesterday to a *Mirror* man, "that you would contradict the report in to-day's papers that Rice's Surprise Party in Pop had disbanded. Here is a telegram from my business manager, Berrie Jurett, stating that all is well and asking for more printing. The company has played every night since it started out, except when travelling. Because Miss Coghlan or any other person leaves the company it won't go to pieces. The newspapers spoil the profession by slandering them so much. I own the Surprise Party and I can keep it going as long as I like."

"I have now completed my burlesque company, which will appear in Gill and Disney's burlesque, *Adonis*, in Chicago on July 6, at Hooley's Theatre, for the Summer. They will then play East to New York, where I expect the show will run most of the season. The company embraces, besides Henry E. Disney, George W. Howard, Herbert Graham, Homer Friel, Henry Amberg, Charles Lafine, the Little Four, a well-known variety team: Vernon Arbous, Amelia Somerville, Jennie Reiffarth, Carrie Danforth, Mollie Fuller, Ida Bell, Lillian Cole, and twenty-five others. John Eller is musical director and Walter J. Lamb, business agent. Godchaux will supply the costumes, and I shall endeavor to present burlesque as it has never been presented yet."

Miss Coghlan's Departure.

Mr. Wallack's leading lady is busy with preparations for her departure for England. She will wave adieu from the deck of one of Saturday's outgoing steamers. The actress will remain abroad about two months, and will spend the vacation with her mother and friends. She has been hard-worked for the past two seasons, and it is some two or three years since she last visited her English home. A *Mirror* reporter has had a pleasant chat with the lady, who off the stage is an entertaining talker and bubbles over with high spirits.

"I haven't had six nights' rest during the past two years," said she. "I crave for rest—for a change of scene—for a glimpse of home, kinsfolk and friends across the water. A part of the Summer I will spend at my brother's country-seat at Watford, near London."

"Is there any likelihood of your not returning to us?" asked the reporter.

"None at all," replied Miss Coghlan, with animation. "My home is here, where I have spent some of the best years of my life. Why, I have engaged a return passage by the *America* for August 29. I shall try to induce my mother to return with me and make her home here. I am sincerely attached to New York, and will be very happy if I can persuade my mother to come over and live with me. I have a large circle of friends here with whom I would be loth to part."

"Shall we see you in your old position at Wallack's next season?"

"Yes. My contract with the Wallack management does not terminate until June 1, 1885. That contract is in the vaults of the Safe Deposit Company. At its expiration it will have run three years. Mr. Wallack desired to renew the contract for five years longer, but I declined his offer. There has been a lot of newspaper talk about my position at Wallack's. I receive \$300 a week, and need appear outside of New York City only when I so elect. When I travel I am paid fifty dollars a performance—or \$350 a week. When travelling I have been starred jointly with Mr. Teale."

"At the expiration of your Wallack engagement what will you do?"

"It is my intention to star," said the lady, with emphasis. Then, with a merry twinkle, she added: "I think I'm young enough. Guess—do I look over thirty? No! Well, I'm thirty-one, and feel younger and look younger. The class of plays I shall select? Well, I don't care about such lachrymose assumptions as *Vera*, in *Moths*, or *Lady Clare*. I shall look for something in the Persian market while abroad. Besides, Mr. Wallack will produce several new plays, and he has promised to let me star in them after the Metropolitan runs—that is, if I find anything to please me. The Wallack people have been very kind to me, and should I again engage in the stock it would be at that establishment. I cannot find words to express my gratefulness and high regard for the Wallacks."

"Your stage experience has been rather varied, Miss Coghlan?"

"Yes; I made my debut at fifteen, and have been acting continually in every variety of play ever since. I supported Harry Sullivan for one season. Will the arrival of Miss Sophie Eyre affect my position at Wallack's? How can it! All this talk about two leading ladies is absurd. I am Mr. Wallack's leading lady

until next June. Miss Eyre has probably been engaged as an experiment—with a view to making her my successor. That is managed tact; for I shall positively leave Wallack's at the end of next season. I am glad to see people succeed, and therefore do not frown upon the 'experiment.' It is unkind of people to circulate groundless stories of the jealousy of actresses. It was said that I was jealous of Miss Caroline Hill. Not a bit of it. I believe Miss Hill to be a very clever woman; but no theatre would be large enough for both of us. She made malicious and untruthful remarks about me."

"There are certain newspaper writers who know more about my affairs than I do myself. One of them recently stated that I smoked cigarettes. I never smoked one in my life. Another mildly charged me with dissipation. What nonsense, to say the least. Does not my appearance belie such stories? I am in excellent health, but my voice is a little weak."

Miss Coghlan's appearance certainly did belie the stories of the scandal-mongers; for her cheeks bore the rosy flush of health, and her eyes were sparkling and clear. An overcast smile hovered about her ample mouth, revealing a set of pearly teeth that would excite the envy of many fair daughters of Eve.

Paquita.

"I have at last selected a title for my new play," said Bartley Campbell yesterday. "It will be called *Paquita*, a name that indicates the tropical character and locality of the story. The heroine is a Mexican girl who loves a famous physician, whose wife is a coquette. The medical man is called upon to conduct an operation upon his wife's lover, and, although abhorring the woe of his domestic peace, he consents to perform the task upon purely ethical grounds. *Paquita*, who has loved him secretly and made sacrifices for his sake, is finally reunited with his love when he is free to wed her. There are three exceedingly strong situations—one is generally supposed to make a five-act piece, so my triple alliance will, I think, unquestionably assure success."

"It has been stated in print," said the reporter, "that this play would be done at the Union Square Theatre, and possibly produced in Chicago during August by Shook and Collier's company?"

"Yes, that report was published in the *Telegram*, but it is utterly untrue. I shall produce *Paquita* myself. There are reasons innumerable why it would not be politic to bring it out either in Chicago or at the Union Square."

Bijou Resume.

"The Bijou season, on the whole," said General Barton, "has been very successful. But," he added, assuming a grave air, "few know of the difficulties we had to contend with. We will continue the policy entered upon at the beginning of the season."

"What will open the next season at the Bijou?" asked the scribe.

"To be frank with you, I don't know. We have, as usual, several pieces under consideration. This house is not yet sublet for the Summer. We intend to put in new seating; but we have been so harassed with law-suits over the rebuilding that many improvements have been neglected. We look forward to a prosperous season. The public know what we can do, and will not fall short in patronage."

"How are your out-of-town companies doing?"

"Bluebeard, considering the opposition, is doing very well in Boston. Orpheus, on its way to San Francisco, is doing an excellent business. It will not return East before the close of the Summer. The company will keep right on through the regular season. No, we have not re-engaged Richard Mansfield, and know nothing of his intentions."

Ups and Downs of a Prima Donna.

Lizzie St. Quinten has been again in trouble. She has had a checkered career during two seasons in this country. For the past fortnight she has been singing with the Grand Opera company in a Summer Garden at Rochester. Recently her baggage was attached by a Rochester hotel proprietor, and in making a compromise it was revealed that her salary was in arrears—that she had been unwittingly singing to well-papered houses. But Manager Gran succeeded in mollifying his star, and she is now with the company in Toronto. To add to her misfortunes her name was misspelled four times in the droppings to a New York daily—Miss Lizzie St. Quinten.

Just before the production of *La Vie* at the Bijou, the management were in a strait to find a singer to create the leading role, and Miss St. Quinten did not deign to answer a despatch offering her \$300 a week to undertake the work. Now she triumphantly flourishes the offer and speaks of what might have been. She evidently prefers barnstorming opera with a company of her own to accepting an engagement in a well-established organization.

Lillian Russell to Return.

W. S. Rising informed a *Mirror* reporter yesterday that he had received a cablegram from England, announcing that on Tuesday last Lillian Russell, her mother, sister and brother sailed for America. It was supposed by Mr. Rising that Miss Russell comes out

under contract to Manager McFall, who is reported to have secured the contract on the condition that he was not to be found. *Washington*, where questioned about the matter, replied, with a smile, "I am not prepared to say anything about Miss Russell or her engagements, but if she does come back professionally, it will surely be to sing at the Casino."

Weather-Proof.

Said Manager E. A. Sweeney yesterday to a representative of *The Mirror*: "I wish you could see Lizzie Evans working these hot days. Everyone is complaining about the heat, but it does not seem to her. She has been driving around here daily to singing and dancing, and is determined not to come to sleep into the heat such of our conductors."

"Have you filed most of your stars?"

"Up to April 1; but we are recording each splendid effort daily that we can obtain. Miss Evans opens the regular season at Elder's, Pittsburgh, on August 14, but she will probably play three weeks, for way of retirement, before that time. We go next season over to Omaha, south to Galveston and south to Waukegan. We shall play in New York. Mr. Collier is now co-writing Fanny's *Party and Sunday*."

"Is the company complete?"

"Yes; the principal members are Harry Warren, George W. Daps, J. H. Hamilton, George W. Whitford, H. Scott, Ida Barrows, Lizzie Taylor and Mrs. Hamilton."

Grover Deane at Law.

Gale and Spiker have won their suit against Leonard Grover. Pending the trial W. H. Gale said to a *Mirror* reporter: "I am determined to secure a judgment against Grover, so he treated me as badly, tried to sell himself as our expense, and then showed us. I was against the production of *A Great Scheme*, but our manager, Joseph A. Collier, in whom we placed confidence, misled his position upon the result, and it cost us \$2,000."

A verdict was recorded on Tuesday in favor of Gale and Spiker for \$2,000.

A Freshman's Flying Trip.

Gustave Frohman, who arrived from England on Monday, has been busy inspecting his Madison Square office since then. In reply to queries as to the object of his visit, he said yesterday to a *Mirror* representative:

"I have not a single line of news, except what has been verified over and over again. You are tired, no doubt, of hearing of the success of *Clashin'*, and my brother's position of Collier Back you announced two or three weeks ago. We are in negotiation for several other plays, and Daniel remains in England to finish up the business. The chief reason of my visit home is to take a look around. I may go back in a few days; certainly I shall not remain here over two weeks. Things are quiet in London, but that is to be expected at this time of the season."

The Heap of Gold.

Manager Charles H. Hilde, of the Heap of Gold company, is enjoining at Ashbury Park for the Summer. He has booked the Heap for thirty-five weeks, and has had no difficulty in securing the best dates and terms. The route will include the principal cities. The season will open Sept. 2. An exceptionally strong company will interpret the melodrama, which proved last season to be a very strong attraction. The company will comprise George Norton, Walter Loomis, David Young, Frederick Loomis, Charles Herbert, Harry Mackay, Sam Walter, Edward Sudman, George Tyler, Ada Norton, Julia Lawrence, Mrs. Mathers, William Loomis (treasurer), E. D. Griswold (admirer).

The play has been purchased by Loomis and Company from Maybury and Overton. Mr. Hilde is not a partner, as has been erroneously stated. Last season he very successfully played the drama to the Pacific Coast and returns, and believes that he holds the foundation for a prosperous second year. The scenery for the Heap, which has strong spectacular features, will be entirely new.

A Circuit Manager's View.

Manager J. T. Dickson, of Indianapolis, is to be found daily at No. 44 West Twenty-third street, arranging his programme for next season. He has decided views as to the prospects, and also upon the circuit system. Yesterday afternoon he had his pen nibs for a few minutes to converse with a *Mirror* reporter.

"Did you have a good season, Mr. Dickson?" said the reporter.

"We had. I know the season was pretty disastrous with many people," replied the manager; "but in Indianapolis and surrounding country it was quite as good as previous years."

"How many theatres do you control and look for?"

"Let me see—in all about thirty-five. As we manage them all upon the same principle, it is like running one house, with a little extra bookkeeping. The average time booked at each house is thirty-eight to forty weeks. Our circuit extends through Indiana, Illinois and Iowa. The political campaign will not, in my opinion, affect theatricals much. Being interested, I have carefully considered the subject, and conclude that amusements are so much and regular now that they are a positive necessity."

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The Only Place of Amusement in the City.
During the summer season will be freely opened;
shows nearly unlimited; money required, and a
number of new acts added.
Will play until first-class attractions.

NOTICE.
The contract between B. J. Haggenbuch (proprietor)
and G. C. Auld (manager) having expired Jan. 1,
all communications for season of '84 must be ad-
dressed to the proprietor.
B. J. HAGGENBUCH.

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NEW OPERA HOUSE, GEO. T. FULFORD,
Manager. Seating capacity 500. Complete in all its
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Everything new, all modern improvements, including
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NEW HOUSE.
THE FASHIONABLE THEATRE OF THE CITY
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Will play until first-class attractions.
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lation 10,000. Seating capacity 500. Complete in all its
appointments. Best or show to first-class combina-
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J. W. T. SMITH, Bill Poster.

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Since 1874, gas, 15-foot scenery; all modern improve-
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LOWTHER'S OPERA HOUSE.
Capacity 500. Population 5,000.
Will rent or share to first-class combinations.
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N. B. Fair week begins August 15. Packed house
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Seating capacity 1,200. Population 4,000. Attraction
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lighted with gas; ample exits; can empty house within
four minutes. Fine orchestra, fine facilities for billing;
only one attraction each week. Showing terms only; am
now booking only first-class attractions.
HENRY JACKSON, Proprietor and Manager.

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K. OPERA HOUSE, H. E. HENDERSON, Man-
ager. Full set scenery. Seating capacity, 500. Attraction
limited, thus insuring uniform good business.
Only first-class attractions need apply. Wanted an attraction
for FAIR WEEK and OPENING OF THE
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The most popular house in the city; same block as the Opera
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The cities composing this circuit average
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For dates apply to the following managers:

City	Popu- lation	Seating Capacity	Managers
CLINTON, Mo.	5,000	500	Brantley & Rem-
SEVADA, Mo.	1,000	1,000	Harry C. Moore.
RICH HILL, Mo.	6,000	600	J. Goldenberg.
RUTLEDGE, Mo.	1,000	800	Wm F. Walton.
LAMAR, Mo.	1,000	800	Brown and Avery.
DOPLIN, Mo.	1,000	800	H. H. Haven.
WEBB CITY, Mo.	10,000	1,000	Ayer and Foster.
GALENA, Kan.	1,000	800	Love and Stone.
BOLEA, Mo.	1,000	800	W. J. Powell.
LEBANON, Mo.	1,000	800	Samuel Farrar.
FORT SCOTT, Kan.	1,000	800	W. E. Patterson.
COLUMBUS, Kan.	1,000	800	Harlan Brothers.
PARNASS, Kan.	1,000	800	McKine and Baird.
PAOLI, Kan.	1,000	800	L. D. White.
OLATH, Kan.	1,000	800	George B. Lord.
GIRARD, Kan.	1,000	800	J. S. Jones.
CHETOP, Kan.	1,000	800	K. W. Clark.

H. H. HAVEN, ... Captain, Mo., President.
WM. F. WALTON, ... Butler, Mo., Secretary.

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Mr. Horning gave an admirably, a decidedly fine per-
formance of his part, containing his dramatic relation to
the Czeke of Miss Prescott with a degree of excellence
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